

Middlebury College Bread Loaf School of English



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In the present plans for Bread Loaf, the College reserves the right to make any changes rendered inevitable by circumstances beyond its control.

ADMINISTRATIVE STAFF

SAMUEL S. STRATTON, President of Middlebury College.

STEPHEN A. FREEMAN, Vice-President of Middlebury College.

REGINALD L. COOK, Director of the Bread Loaf School of English.

MARGARET L. HOPKINS, Secretary of the Summer Schools.

MIDDLEBURY COLLEGE

Bread Loaf School of English

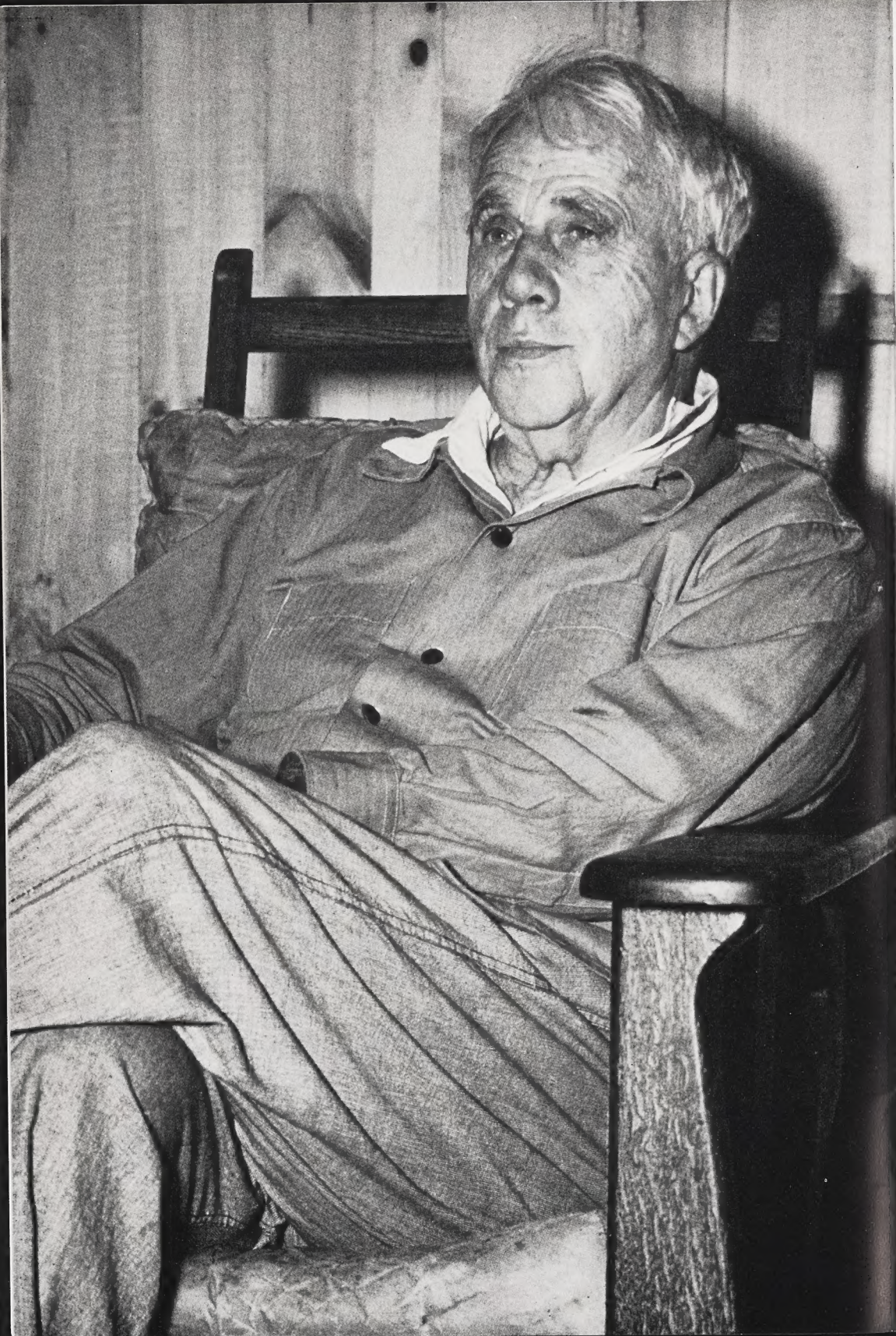
AT BREAD LOAF, VERMONT

31st Session

June 28–August 12, 1950

OVER three-quarters of a century ago a narrow post road crossed the Green Mountains by way of Bread Loaf, one of the wildest and most picturesque passes in Vermont. The region, located fifteen hundred feet above sea level, appealed to a wealthy Middlebury citizen Joseph Battell who, in 1866, purchased the principal farmhouse in the clearing where the School is now located and remodelled it into a rural inn. To protect the forest area from lumbermen who were advancing year by year into the mountains, he bought at a few cents an acre many miles of forest land surrounding the clearing.

At the time of Mr. Battell's death in 1915, Bread Loaf had become a sizeable community and his holdings included 40,000 acres of forest land. The settlement, and most of his mountains, were left to Middlebury College, and in 1920 the Inn was selected as the site for a summer school of English. Although many modern improvements have been effected in the last few years, the charm of the rambling old Inn and the colony of cottages remains unchanged.



The Faculty

GEORGE K. ANDERSON, PH.D.

Professor of English, Brown University

CARLOS BAKER, PH.D.

Associate Professor of English, Princeton University

WARREN BECK, M.A.

Professor of English, Lawrence College

HERBERT R. BROWN, PH.D.

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Professor of English, Dartmouth College

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Professor of English, Dartmouth College

VIVIENNE KOCH MACLEOD, M.A.

Lecturer, New York University

ERIE T. VOLKERT, M.A.

Associate Professor of Drama, Middlebury College

LOUIS C. ZAHNER, B.A.

Head of English Department, Groton School

LECTURERS

ROBERT FROST

Complete Poems 1949

ARCHIBALD MACLEISH

Poems 1924-1933

A Time to Speak 1941

A Time to Act 1943

MAY SARTON

Poet and Lecturer

PETER VIERECK

Terror and Decorum 1948

Conservatism Revisited 1949

New Poems 1950

The Curriculum

GROUP I.

PLAY DIRECTING
LITERARY COMPOSITION
THE MODERN SHORT STORY
HISTORY OF THE ENGLISH LANGUAGE
THE PRACTICAL CRITICISM OF LITERATURE
THE TEACHING OF ENGLISH: CURRICULUM AND METHODS
THE TEACHING OF ENGLISH: THE TEACHING OF LITERATURE

GROUP II.

MILTON
CHAUCE
SHAKESPEARE
THE ELIZABETHAN DRAMA
SEVENTEENTH CENTURY ENGLISH LITERATURE

GROUP III.

THE ENGLISH ROMANTIC SYNTHESIS
THE TRANSITION FROM VICTORIANISM
DR. JOHNSON AND THE ENLIGHTENMENT

GROUP IV.

MODERN POETRY
AMERICAN LITERATURE SINCE 1890
EMERSON, MELVILLE AND WHITMAN
AMERICAN BALLADS, FOLK SONGS AND, FOLK TALES

GROUP V.

MAJOR RUSSIAN NOVELISTS

The Bread Loaf School of English, a summer school of Middlebury College, will hold its thirty-first session from June 28 to August 12, 1950, at Bread Loaf, Vermont. Each year a group of mature students interested professionally in literature come to the School. The average number of students for the past thirty years has been 130. They have come from every state, the District of Columbia, and a few foreign countries. During the history of the School, the degree of Master of Arts has been awarded to 348 students. In keeping with our policy of small classes, a ratio of twenty students to one instructor has generally been maintained. The community life at Bread Loaf is characterized by an informal, friendly atmosphere.

The School

Wildred E. Davison, a former dean at Bread Loaf School of English, summarized the School's aim as follows: "We believe in creative work because we believe that only so can the truly great literature of the past and the present come alive in the minds and hearts of teachers and students everywhere. And to have

The Idea and Aim



Tamarack Cottage

literature come alive, to have writing come alive, to have speaking come alive—that is our aim. An eager, creative, developing attitude of mind that shall precipitate in expression and in appreciation of the expression of others—that, in a word, is the Bread Loaf idea, so far as it can be phrased in a word.” Our emphasis is, then, upon the teacher-student relationship, upon the invigorating impact of mind on mind, upon the interpretation of literature as a clarification of reality, and upon an imaginative rather than a pedantic approach to literature.

The curriculum is arranged to meet the personal needs and working habits of the student. It includes study in philology and literary history, practise in dramatic art and the craft of writing, discussions on the art of teaching and the explication of texts. The primary aim is, however, not that of a university graduate school where the Doctorate in Philosophy is given, but of a graduate school where the Master of Arts degree in literature is the goal. It is not expected that those who receive this degree will be specialists in literary scholarship. Yet to quicken the spirit of literary scholarship in the student is part of our educational intent. Our aim is to create a literary atmosphere in which students will find intellectual stimulation, congenial companionship, and an opportunity to meet and associate with experienced and interested teachers. Robert Frost once issued a call “to have something real going on in the English classes everywhere.” This is the essence of our objective: to make real in our classes the interaction of life and literature.

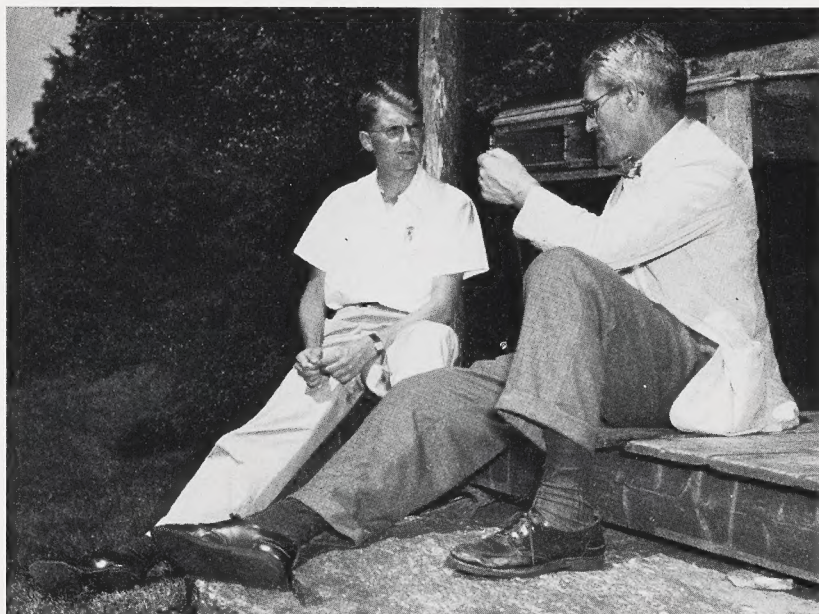
Evening events of varied character—concerts, lectures, readings, informal talks by members of the teaching staff, round-table conferences on professional problems, and plays presented in the Little Theatre by members of the course in Play Directing—enrich the work of the School and are of practical and inspirational value. Sunday vespers are held several times during the session. Students at Bread Loaf are free to avail themselves of the

Features

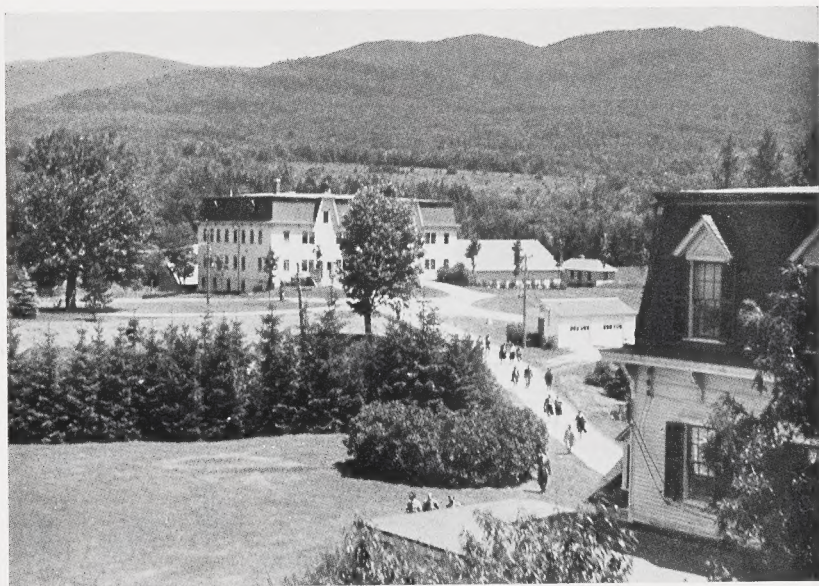
unique facilities offered by the famous Language Schools of Middlebury College. Church services in French, Italian fiestas, and fine concerts are activities of the summer sessions in which Bread Loaf students are invited to participate.

Informal lectures and conferences by distinguished writers and critics, who visit the School, furnish an exceptionally stimulating and delightful feature of the Bread Loaf life. Students have an opportunity to meet the visiting lecturers personally. Among those who have visited Bread Loaf in past sessions are Robert Frost, Hervey Allen, Carl Sandburg, Sinclair Lewis, Dorothy Canfield Fisher, Sheldon Cheney, Marjorie Nicolson, Edward Weeks, Theodore Spencer, Walter Prichard Eaton, John Mason Brown, Mark Van Doren, Malcolm Cowley, Carl Carmer, David Daiches and Robert Lowell.

Students of the Bread Loaf School of English are invited to use the facilities of the Middlebury College Library, including the Abernethy



Mr. Zahner in Conference



Between Classes

collection of Americana, one of the best in this country. This collection affords students of American literature a unique opportunity for original research, particularly on Thoreau. It is hoped that the Helen Hartness Flanders Collection of over seven thousand folk items, including recordings made in the field and transcripts of both words and music, will, in part, be available at the school. The Davison Memorial Library at Bread Loaf contains reference books, magazines, and newspapers.

The summers at Bread Loaf are often very cool, and because of the altitude students should bring warm clothing. Located on the edge of Battell Forest, which consists of over 13,000 acres of wooded mountain land, the School is ideally situated for hiking and mountain climbing. The Long Trail, a "footpath in the wilderness" winding along the summit of the Green Mountains, is a short hike from the School. Shelter camps

Recreation

maintained by the Green Mountain Club are spaced conveniently along the Trail.

Students interested in outdoor life should come prepared for hiking. Knapsacks necessary for overnight expeditions are furnished by the School, *but students should bring their own blankets*. Blankets provided by the School for bedding must not be used for hikes. All organized trail parties are accompanied by competent leaders who have experience on the trail. Students using the trails are earnestly requested not to go alone under any circumstances. The School cannot accept responsibility for the safety of anyone who disregards this notice.

Varied outdoor activities offer an unusual opportunity for the combination of study and recreation. Softball playing fields and tennis and croquet courts are available for the use of students. Saddle horses will probably be procurable at reasonable rates. Bathing beaches at Lake Dunmore, one of the loveliest Vermont lakes, are twelve miles from the School.



Mr. Brown in action

Bread Loaf is easily accessible from the principal state highways. Trips to Mount Mansfield, Manchester, Arlington, Woodstock, Lake George, the Adirondacks and White Mountains can be made in a day.

By special arrangement with *The Atlantic Monthly*, the Bread Loaf School of English is offering two scholarships for the session of 1950 to the winner of the *Atlantic Monthly* Contest for College Students and his instructor. Applications and all correspondence pertaining thereto should be directed to *The Atlantic Monthly*, 8 Arlington Street, Boston, Massachusetts.

Scholarships

The Elinor Frost Scholarship has been established in memory of Mrs. Robert Frost. In any year a promising poet may be nominated by Mr. Frost to receive this scholarship. Inquiries should be addressed to the Director, Bread Loaf School of English, Middlebury College, Middlebury, Vermont. *In no case should any application be made to Mr. Frost.*

Two scholarships which give free tuition are available for the session of 1950. These will be awarded on the basis of scholastic promise and financial need. Application should be made to the Director by April 1.

All rooms are completely furnished; blankets, bed linen, and towels are supplied. Only a small proportion of the rooms at Bread Loaf are single rooms. Anyone making application should be prepared to accept a double room as the single rooms are all chosen quite early. The Secretary will make every effort to assure a satisfactory assignment. Arrangements for personal laundry may be made after arrival, at the front office. A resident nurse will be in attendance and the well-equipped Porter Hospital at Middlebury is within easy reach.

Living Accommodations

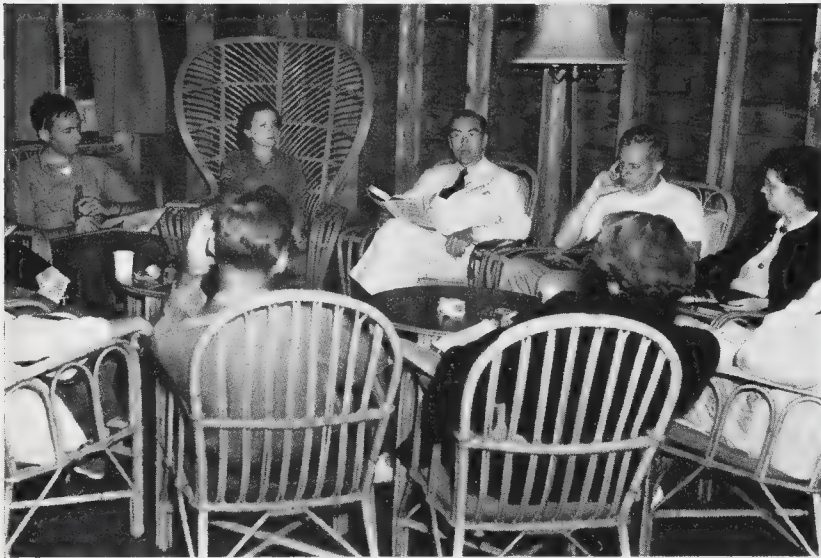
No student rooms will be ready for occupancy until Wednesday morning, June 28. The first meal served to members of the School will

be the noon meal, Wednesday, June 28. Classes will begin Thursday morning, June 29. August 10 and 11 will be given to examinations. Commencement exercises will be held the night of August 12. Breakfast on August 13 will terminate the arrangements with members of the School.

It will be appreciated if students do not bring radios. Dogs are not allowed in the buildings. An outdoor parking space for automobiles is provided free of charge.

For students arriving and leaving by train or bus, transportation will be available for the trip between the Bread Loaf School and Middlebury. A reasonable charge will be made for this trip. Baggage which arrives on or before June 27 will be transported free of charge from Middlebury to Bread Loaf. Further information concerning transportation and baggage transfer will be issued early in June.

Transportation



Mr. Beck conducts a class in Literary Composition



The Staff, 1949

Back Row: Louis Zahner, Arthur Jensen, Lawrance Thompson, Reginald Cook (Director)

Second Row: George Anderson, Hewette Joyce, Donald Davidson, Victor Reichert

Front Row: Warren Beck, Herbert Broun, Carlos Baker, Erie Volkert

A bookstore for the sale of textbooks, stationery, and supplies is maintained for the convenience of the students. Textbooks will be ordered in advance of the opening of the School, to be sold at list price. Required texts for each course will be ordered for all students enrolled before May 1. Any person securing a textbook before arrival at Bread Loaf is requested to notify the Director before May 15. It will be noticed that in many cases instructors have specified reading to be done.

Books

Bread Loaf has a summer post office. Students should instruct correspondents to address them at Bread Loaf, Vermont.

Student Mail

Students are regularly admitted without examination and without being candidates for a degree. No student will be admitted, however, unless he satisfies the Director of his fitness to profit by the instruction offered. The School is essentially a graduate school, but well-prepared undergraduates may be admitted on probation. The School reserves the right to request the withdrawal of a student at any time. Students are admitted for one summer only, and must reapply for admission for any succeeding summer.

Admission

An application blank will be sent on request. All correspondence concerning admission and room reservations should be addressed to the Secretary of Summer Schools, Middlebury College, Middlebury, Vermont.

Veterans may attend the Bread Loaf School of English in accordance with the educational benefits of the G.I. Bill of Rights. The cost of tuition will be paid directly by the Government; room and board charges will be paid by the veteran. If a veteran wishes to enroll, he should apply immediately for a Certificate of Eligibility from his local Veterans Administration Agency. He should make absolutely sure that the certificate states clearly that it was issued for use at the Bread Loaf School of English

Veterans



Maple and the Mountain

at Middlebury College. This certificate must be presented to the Treasurer on registration day if the student expects to have the cost of his tuition paid by the Government; otherwise, he should come prepared to pay his own tuition bill. The normal load for the veteran is six credit hours or the course in Play Directing and one other course.

In order to save time at the opening of the session, students are requested to indicate their choice of courses on the application blank, in order of preference. Correspondence in

Choice of Courses regard to the choice of courses should be addressed to the Director. The choice must regularly be completed before the beginning of the session, and a fee of one dollar will be charged for course changes made after June 30. Early arrangements are advised, as the School reserves the right to limit the size of any class. Effective instruction can be carried on only in small classes. The candidate should indicate one more course than he is permitted to take, so that, if necessary, substitutions may be made. He will be notified of any substitution.

Immediately upon arrival at Bread Loaf, each student must register officially for the courses which he has chosen. A representative of the Treasurer's Office of Middlebury College, to whom all bills may be paid, will be at Bread Loaf on June 28.

Registration

Regularly enrolled students may also register provisionally as auditors in certain courses, with the permission of the Director. Auditors cannot be admitted to courses in preference to regular students; hence final permission to audit cannot be given until regular registrations are completed. Students regularly registered for a course may not change their status to that of auditor *without special permission of the Director.*

Auditors



Mountain Vista

Candidates for the degree of Master of Arts must hold a baccalaureate degree, or its equivalent, from some college approved by the Middlebury College Committee on Graduate Work; they must present thirty graduate credits, twenty of which have been earned at Bread Loaf.

The Master's Degree

Ordinarily the program presented for a degree must include a minimum of four credits in each of the first four following divisions: (I) literary criticism, teaching of English, the art of writing, drama, and studies in English Language; (II) studies in English Literature through the Renaissance; (III) studies in English Literature since the Renaissance; (IV) studies in American Literature; (V) World Literature. Exceptions to this requirement may be made at the discretion of the Director.

Ten credits of approved grade may be accepted for work done at some other institution. Each individual case must be approved by the Director and sanctioned by the Committee on Graduate Work. Credits so transferred must be acceptable toward the Master's degree in English at the institution where they were earned and must be of B grade or over. In general, such credits must be earned in courses of a strictly literary nature. Credits earned in psychology or education courses are rarely accepted.

The time required to obtain the degree depends upon the number of credits so transferred. The normal number of credits which may be earned at Bread Loaf in one summer is six. Except in unusual cases, no student is permitted to acquire more than seven credits in any one session. Hence, if nine credits are transferred, the degree may be earned at Bread Loaf in three summers; if at least two credits are transferred, the degree may be earned in four summers. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Students who successfully complete all requirements for the degree will receive their diplomas at the close of the session.

A credit represents fifteen hours of approved classroom work. A graduate student must receive a grade of B in a course in order to receive credit for the course. The undergraduate passing mark is C, subject to the regulations of the student's own college.

Credits

Each course which meets five hours a week for six weeks, ordinarily counts two credits. Students are strongly urged to complete as much reading as possible before coming to Bread Loaf.

An official transcript bearing the seal of Middlebury College will be issued upon application to the College Registrar. This transcript will note the names of courses, grades attained, and credits earned. No certificates will be given for attendance only, nor to students who do not take the final examinations.



Catching up in the Library

An inclusive fee ranging from \$275 to \$330 will cover cost of tuition, board and room at Bread Loaf for the session of the School.

Fees Each applicant who is accepted will be asked to pay a \$35 Registration fee which will be applied to the student's total bill. This fee will be refunded if notice of cancellation is received in the Summer School's office before May 15; after May 15 no refunds will be made. An applicant will be considered officially registered *only* upon receipt of this fee. Money should not be sent until the secretary requests payment. Rooms will be assigned only to students registered officially; therefore a room deposit is not required.

Payment Students are urgently advised to avoid delay and inconvenience by bringing all money for fees, board, rooms, etc., in the form of money orders, express checks, or cashier's checks on an accredited bank. *Checks should be made payable to Middlebury College.* No checks may be cashed later than ten days before the close of the School.

Refunds Owing to fixed obligations for service and instruction persons arriving late or leaving the School before the close of the session must not expect refunding of any charges for the unconsumed time.

Waiters A few positions are open to students desiring to earn part of their summer expenses by waiting on table. The compensation for this work is board and room. Application blanks may be obtained by writing to the Secretary of the Summer Schools.

Late Registration Fine A special fee of \$3 will be charged for registration after July 2.

Diploma Fee Students who successfully complete all requirements for the degree will receive their diplomas at the close of the session. A diploma fee of \$15 is required.

Transcript Fee One official transcript bearing the seal of Middlebury College will be issued without charge upon request made directly to the Registrar, Middlebury College. A fee of \$1.00 is charged for each additional transcript.

THE COURSES OF INSTRUCTION

The administration reserves the right to limit the number of students in any course. The attention of the students is called to the statement about credits on page 17. In view of the difficulties in obtaining some important textbooks, it may be necessary to substitute some other texts for those listed as required in the following courses. Although it will be impossible to advise students of these changes, the bookstore at Bread Loaf will stock copies for all those students regularly enrolled in the courses.

Group I.

1. THE PRACTICAL CRITICISM OF LITERATURE. A working scheme of ways in which to approach and evaluate different modes of literary expression in the novel, short story, poem, play and essay is provided through the actual analysis of such materials in the classroom. The focus of interest will be on works where a "traditional" criticism is lacking.

Texts: Joyce, *PORTRAIT OF THE ARTIST AS A YOUNG MAN* (Modern Library); The *OXFORD ANTHOLOGY OF AMERICAN LITERATURE*, ed. by Benet and Pearson (Oxford University Press).

Two credits.

Mrs. Macleod

7a. PLAY DIRECTING. A study of the procedure involved in directing amateur actors to interpret a play before an audience. Also attention to special problems in selecting and editing plays, casting, analysis and interpretation of roles, rehearsals, and preparation of the director's script. Directing procedures will be applied and evaluated in laboratory experiments and dramatic productions at the Bread Loaf Theatre.

Open to all students, including those who have had course 7 (Play Production). Students selecting this course are urged to enroll in only one other course in order that they may have adequate time for practical experience outside the classroom.

Each student should bring a copy or copies of a one-act play to use as his directing project. Original manuscripts are acceptable and may be given a trial performance if submitted in advance to the Director of the Bread Loaf School of English, Middlebury, Vermont, and approved by him.

Text: Alexander Dean, *FUNDAMENTALS OF PLAY DIRECTING*. (Rinehart & Co.)

Three credits.

Mr. Volkert

86. THE TEACHING OF ENGLISH: Curriculum and Methods. This course will deal with the English curriculum in the secondary school, placing special



Mr. Thompson Lectures on the English Novel

emphasis upon the teaching of grammar, composition, and reading with comprehension and discernment. The class will first consider the general aims of secondary education, insofar as these hold implications for the teacher of English. The relation of the English course to the total school curriculum, details of the English curriculum, and specific methods will then be taken up in the light of general principles and aims. Stress will constantly be laid upon the teaching of English as the language in which we think, reason, and communicate. The principles of language which bear directly upon the practical work of the classroom teacher of English will be considered. Throughout the course the attempt will be made to relate English and its teaching to the development of the pupil as a person and as a member of a democratic society.

A list of books to be used as texts and of books recommended for reading before the opening of the School will be sent upon application to the Director of the School.

Two credits.

Mr. Zahner

87. THE TEACHING OF ENGLISH: The Teaching of Literature. The potential contributions of a study of English and American literature to secondary education, the relation of this study to the entire school curriculum, and its place within the full English curriculum will be considered. The values of required class reading and "free" or individualized reading will be examined, and the balance between the two, as well as the principles involved in selection of appropriate books for each, will be discussed. Organization of the curriculum in literature will be taken up. Special attention will be paid to current issues in the teaching of literature, and to those likely to arise in the near future. In the context of such relatively general considerations, the class will examine the more specific details of materials and methods suitable and available for the teaching of literature of different types, at different levels, and to pupils of differing aptitudes. Throughout the course, stress will be laid upon the problem of teaching pupils to read with understanding and to interpret the full effects intended by the author. Emphasis will be put upon such principles of language as are seen to bear upon this problem.

A list of books to be used as texts and of books recommended for reading before the opening of the School will be sent upon application to the Director of the School.

Two credits.

Mr. Zahner

39. THE MODERN SHORT STORY. A critical consideration of the techniques related to artistic effects in excellent modern short stories, American and British. Introductory lectures, followed by analytical discussion of examples. Two papers will be required of the regularly enrolled students. These papers may be either a short story, a sketch, or a critical essay upon a work of fiction. This course is intended for writers, for those interested in appraising and appreciating the short story, and for those concerned with teaching the reading or writing of this form.

Texts: MASTERS OF THE MODERN SHORT STORY, ed. Walter Havighurst (Harcourt Brace); SHORT STORIES FOR STUDY, ed. Short and Sewell (Holt).

Two credits.

Mr. Beck

5. LITERARY COMPOSITION: The Short Story. Open to a limited number of selected students. As a prerequisite, Course 31, The Craft of Fiction, must have been taken in 1947 or 1948, or Course 39, The Modern Short Story, taken in 1949 or concurrently. An occasional exception to this rule may be made, at the discretion of the Director. There will be some lectures, readings and discussions concerning the theory of fiction and its techniques; the greater part of the course will be devoted to round-table criticism of students' work. The writing of four short stories during the term will be required.

A list of introductory readings in criticism will be furnished each student upon his acceptance for the course. No auditors will be admitted.

Two credits.

Mr. Beck

9. HISTORY OF THE ENGLISH LANGUAGE. A study of modern English with special reference to the original sources and later contributions; the formation and growth of the English idiom. Knowledge of Old English (Anglo-Saxon) and Middle English is not required.

Text: A. C. Baugh, HISTORY OF THE ENGLISH LANGUAGE (D. Appleton-Century Co.).

Two Credits.

Mr. Anderson

Group II.

19. CHAUCER. A study of TROILUS AND CRISEYDE and THE CANTERBURY TALES. It is the aim of this course to present the two greatest works in Middle English literature not only as portrayals of their own times but also as human documents of universal appeal.

Text: "STUDENTS' CAMBRIDGE EDITION" of THE COMPLETE WORKS OF GEOFFREY CHAUCER, ed. F. N. Robinson (Houghton Mifflin).

Two credits.

Mr. Anderson

28. SHAKESPEARE. An intensive study of a limited number of Shakespeare's major works: selected sonnets, representative comedies, RICHARD II, OTHELLO, KING LEAR. Two or three other plays will be read more quickly for purposes of comparison and to document Shakespeare's growth as a creative artist. One paper will be required.

Texts: THE COMPLETE WORKS OF SHAKESPEARE, ed. G. L. Kittredge (Ginn and Co.); WILLIAM SHAKESPEARE, A HANDBOOK, ed. T. M. Parrott (Charles Scribner's Sons).

Two credits.

Mr. Hubler

54. ELIZABETHAN DRAMA. The course will be critical rather than historical. A number of plays will read in the order in which they were written so that the student may see the development of the *genres* characteristic of the period. In order to define more sharply the characteristically Elizabethan, there will be some consideration of earlier and later drama and a minimum of reading in Shakespeare. At least three quarters of the reading will be in the plays of the period, exclusive of Shakespeare, and the emphasis of the course will fall upon the plays themselves. One paper will be required.

Text: THE ENGLISH DRAMA, AN ANTHOLOGY 900-1642, ed. Parks and Beatty (W. W. Norton and Company). Additional reading in TWELVE FAMOUS PLAYS OF THE RESTORATION AND EIGHTEENTH CENTURY, and NINE PLAYS by Eugene O'Neill (Modern Library Giants).

2 credits.

Mr. Hubler



Mr. Anderson discusses Chaucer

32. MILTON. A study of Milton's poems and of his more important prose taken in chronological order; discussion of Milton as thinker and poet.

Text: Patterson, *THE STUDENT'S MILTON* (Crofts).

Two credits.

Mr. Joyce

46. SEVENTEENTH CENTURY ENGLISH LITERATURE. Readings in the poetry and prose of the Seventeenth Century, exclusive of Milton and the drama. Special attention will be given to the following: Donne and the "Metaphysical" Poets, the Church Poets, the Cavaliers, Dryden; Burton, Browne, Pepys and Evelyn, the character writers, Bunyan.

Text: *SEVENTEENTH CENTURY PROSE AND POETRY*, ed. Coffin and Witherspoon (Harcourt, Brace).

Two credits.

Mr. Joyce

Group III.

24. DR. JOHNSON AND THE ENLIGHTENMENT. Extensive reading in representative poetry and prose of the Augustan period will provide certain esthetic, political, and philosophical norms against which Dr. Johnson's own achievement as critic and thinker will then be measured. Selected *LIVES OF THE POETS*, *RASSELAS*, and a considerable part of Boswell's *LIFE OF JOHNSON* will be read.

Texts: Boswell, *LIFE OF JOHNSON* (Oxford edition preferred; Modern Library acceptable); Johnson, *LIVES OF THE POETS* (Everyman); and Bredvold, McKillop, and Whitney, *EIGHTEENTH-CENTURY POETRY AND PROSE* (Ronald Press).

Two credits.

Mr. Baker

11. THE ENGLISH ROMANTIC SYNTHESIS. A systematic examination of the major elements of English Romanticism as they appear in Blake, Wordsworth, Coleridge, Shelley, and Keats. Such problems as the place of empiricism and idealism; the poetic function of natural objects; the place of imagination and sympathy in romantic thought; romantic humanism, theism, and utopianism; and recurrent patterns in romantic tropes will be considered. An attempt will be made to show that these poets achieved a relatively stable worldview which can be analyzed, described, and evaluated.

Texts: *THE PORTABLE BLAKE*, ed. Kazin (Viking); *WORDSWORTH'S PRELUDE AND SHORTER POEMS*, ed. Baker (Rinehart Editions); Coleridge, *POETICAL WORKS* (Oxford); Shelley and Keats, *POETICAL WORKS* (Modern Library).

Two credits.

Mr. Baker

74. THE TRANSITION FROM VICTORIANISM. A survey of British poetry and prose of the late 19th century, with particular emphasis on the impact of science and industrialism on literature.

Texts: VICTORIAN PROSE, ed. F. W. Roe (Ronald Press); Butler, WAY OF ALL FLESH (Rinehart Editions).

Two cre.lits.

Mr. Jensen

Group IV.

22. AMERICAN LITERATURE SINCE 1890. Extensive readings in the poetry and prose of major American writers from 1890 to the present day.

Text: CONTEMPORARY TRENDS: AMERICAN LITERATURE SINCE 1900, ed. J. H. Nelson and O. Cargill (Macmillan, Revised Edition, 1949). Students electing this course should plan to read the following novels before the session begins: Stephen Crane's THE RED BADGE OF COURAGE, Theodore Dreiser's SISTER CARRIE, Sinclair Lewis's BABBITT, Edith Wharton's THE AGE OF INNOCENCE, and John Dos Passos' U.S.A.

Two credits.

Mr. Brown



Mr. Volker Demonstrates a Point

70. EMERSON, MELVILLE, AND WHITMAN. An intensive study of the major writings of these three major American authors, with special attention to the conclusions of modern scholarship upon their lives and works.

Texts: WALT WHITMAN: REPRESENTATIVE SELECTIONS, ed. Floyd Stovall (American Book Company: American Writers Series); THE PORTABLE EMERSON, ed. Mark Van Doren (Viking); HERMAN MELVILLE: REPRESENTATIVE SELECTIONS, ed. W. Thorp (American Book Company: American Writers Series). Students electing this course will be expected to have read *MOBY DICK* and two of the shorter novels of Melville.

Two credits.

Mr. Brown

14. MODERN POETRY. This course seeks to clarify concepts basic to an understanding of modern poetry. It raises the following questions as a means to that end: What is a poem? Is it possible or desirable to translate a poem into a prose paraphrase? How does communication in poetry differ from its function in the other literary arts? Can "content" be separated from "style"? How and to what extent does the "new poetry" connect with the main tradition of English poetry? What are the objectives and achievements of the best poetry written in English in this century? Among the poets to be studied are T. S. Eliot, W. B. Yeats, Ezra Pound, Wallace Stevens, William Carlos Williams, Hart Crane, John Crowe Ransome and Dylan Thomas.

Text: ANTHOLOGY OF FAMOUS ENGLISH AND AMERICAN POETRY, ed. by Benet and Aiken (Modern Library); COLLECTED POEMS OF T. S. ELIOT (Penguin).

Two credits.

Mrs. Macleod

40. AMERICAN BALLADS, FOLK SONGS, AND FOLK TALES. An introduction to the study of indigenous American ballads, folk songs, and folk tales. The course deals with the European originals of American ballads and folk songs, their regional variations within the general frame of American culture, the origin and development of special American genres, and the role of folk culture in American literature. The study of this culture is rounded out with a brief survey of the American folk tale.

Texts: Sargent and Kittridge, ENGLISH AND SCOTTISH POPULAR BALLADS (Houghton Mifflin); Gerould, THE BALLAD OF TRADITION (Oxford). The work of the course will be based, however, very largely upon such collections of American material (not to be purchased) as are found in Campbell and Sharp, ENGLISH FOLK SONGS FROM THE SOUTHERN APPALACHIANS; Barry, Eckstorm, and Smyth, BRITISH BALLADS FROM MAINE;

Cox, FOLKSONGS OF THE SOUTH; Davis, TRADITIONAL BALLADS OF VIRGINIA; Lomax, AMERICAN BALLADS AND SONGS; White, AMERICAN NEGRO FOLK SONGS; Jackson, SPIRITUAL FOLK SONGS OF EARLY AMERICA; Flanders, VERMONT FOLK SONGS AND BALLADS; and the available commentary. Students who own collections of folk material are urged to bring them. The Bread Loaf library, however, will be fully provided, and the resources of the Helen Hartness Flanders Collection of ballads at Middlebury College will be available (subject to arrangement with the curator) for consultative purposes and for demonstration.

Two credits.

Mr. Davidson

Group V.

37. MAJOR RUSSIAN NOVELISTS. The reading and discussion of five representative novels of the golden period of Russian literature.

Texts: Gogol, DEAD SOULS (Rinehart Editions); Turgenev, FATHERS AND CHILDREN (Rinehart Editions); Tolstoy, ANNA KARENINA (Modern Library Giant); Dostoevsky, CRIME AND PUNISHMENT (Modern Library); THE BROTHERS KARAMAZOV (Modern Library Giant).

Two credits.

Mr. Jensen



Mr. Joyce (left) and Mr. Baker chat under a Bread Loaf spruce

1950 Schedule of Classes

Roman numerals refer to Group Classifications.

8:30 A.M.

1	The Practical Criticism of Literature (I)	Mrs. Macleod
86	Curriculum and Methods (I)	Mr. Zahner
19	Chaucer (II)	Mr. Anderson
24	Dr. Johnson and the Enlightenment (III)	Mr. Baker
40	American Ballads, Folk Songs, and Folk Tales (IV)	Mr. Davidson

9:30 A.M.

87	The Teaching of Literature (I)	Mr. Zahner
39	The Modern Short Story (I)	Mr. Beck
54	Elizabethan Drama (II)	Mr. Hubler
14	Modern Poetry (IV)	Mrs. Macleod
37	Major Russian Novelists (V)	Mr. Jensen

10:30 A.M.

9	History of the English Language (I)	Mr. Anderson
46	Seventeenth Century English Literature (II)	Mr. Joyce
28	Shakespeare (II)	Mr. Hubler
11	The English Romantic Synthesis (III)	Mr. Baker
22	American Literature Since 1890 (IV)	Mr. Brown

11:30 A.M.

7a	Play Directing (I)	Mr. Volkert
5	Literary Composition (I)	Mr. Beck
32	Milton (II)	Mr. Joyce
74	The Transition from Victorianism (III)	Mr. Jensen
70	Emerson, Melville and Whitman (IV)	Mr. Brown



